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The North-English Homily Collection: A Study of the Manuscript Relations and of the Sources of the Tales. A Dissertation presented to the Board of Studies for English Language and Literature of the University of Oxford, in June, 1901, for the Degree of Bachelor of Letters, by Gordon Hall Gerould. [no place or publisher] 1902.

The above study is a welcome addition to Horstmann's essay on the North-English legendary in his *Altenglische Legenden, Neue Folge*, p. lvii, ff. The study consists of two parts, the first being a discussion of the ms. relations of the various versions of the legendary, the second a discussion of the legends themselves and their origins. In the examination of the mss. the author omits the expanded collections, and considers only the so-called original collection. This is preserved in eight redactions, none of which, however, represents the first form of the collection; it is necessary here, as with the South-English legendary, to suppose forms of the legendary earlier than any of those now preserved. The chief result of this half of the study is the conclusion that the Edinburgh ms., a fragment, is the closest representative of the original form of the collection. No endeavor is made to determine the home of the original collection or its possible immediate source, or to draw any inferences concerning its compiler. If the whole collection was, as Horstmann and the author think, the work of a single writer of some independence and ability, a detailed study of his methods should prove interesting and valuable.

The second part of the study gives an analysis of each of the fifty-five tales of the collection, and, with the exception of two for which the author finds neither sources nor parallels, some discussion as to sources. The great number of forms, however, in which the various legends are transmitted, and the close similarity of these forms, make it frequently impossible to determine exact sources. Something might be done in this direction by determining the collections—*Latyne* or *Frankisse* according to the Ashmole ms.—from which the original English collection was made up. It is not probable that this English compiler hunted out his legends one by one, or that he used very numerous sources in gathering together his material. The fact that 'twenty-two different works are represented in the compilation,' beside the Bible, is no proof that the compiler used all these works, for a parallel is not a sufficient proof of source

in the case of such widely diffused and closely copied stories as these legends; for certain legends a half-dozen different possible sources might be cited.

A good bibliography of each legend is given, with a discussion of the diffusion and variety of forms of the legends. Ward's *Catalogue of Romances in the Department of MSS. in the British Museum*, 2. 586 ff., should be added, as making some additions to the bibliography of both the printed and MS. versions of certain of the legends.

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What has Become of Shakespeare's Play 'Love's Labor's Won'?
Albert H. Tolman. Chicago, 1902. Pp. 34. (*University of Chicago Decennial Publications* VII.)

One can best describe Professor Tolman's study by calling it a variorum edition of a hypothetical play. The author has not answered the question stated in his title; he is all but ready to admit that 'unless some new evidence shall be discovered' the question never can be settled; what he has done is to collect and summarize the various answers which have already been made to the question, and by brief criticism and comment to indicate which of these answers seem to him most plausible. If such work does not constitute creative scholarship of the highest order, it is none the less scholarship of a very useful sort, thoroughly welcome to all who have tried to find a way through the labyrinth of Shakespeare literature.

The author begins of necessity with the man who is responsible for all the trouble, and quotes the passage from Francis Meres in which *Loue labours wonne* is mentioned as one of Shakespeare's comedies. What play does Meres mean? That is the whole question. Two hypotheses are alone possible: either the play is lost, or it is identical with some play which has come down to us under another title. After dismissing as improbable the hypothesis that the play has been lost, Professor Tolman discusses in order the attempts which have been made to identify it with (1) *Love's Labor's Lost*, (2) *Midsummer Night's Dream*, (3) *Tempest*, (4) *All's Well*, (5) *Much Ado*, (6) *The Taming of the Shrew*. In the several sections